



# best of LIVE



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# LIVE

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from *Throwing Copper*  
**All Over You**

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Time Down 1/2 Step:

- ① = F# ④ = D#
- ② = B# ⑤ = A#
- ③ = G# ⑥ = F#

Intro

Moderate Rock ♩ = 126

Intro

G Rhy. Fig. 1

Gtr. 1 & 2 (dist.)

Chords: G, F#, Bm, A

Dsus2

End Rhy. Fig. 1

G F# Bm

Chords: Dsus2, G, F#, Bm

A

Dsus2

(Gtr. 1 cont. in slash)

Chords: A, Dsus2

Verse

Dsus2 A F#

Gtr. 1

*p*

1. 2. Our love is like wa-ter pinned down and a-bused.

Gtr. 2 Rhy. Fig. 2

*mf*

Chords: Dsus2, A, F#

for be - in' strange Our love is no oth - er

End Rhy. Fig. 2

0 0 3 0 2 2 0 | 5 7 7 5 5 7 5 | 0 2 2 2 3 2 0 0

than me a lone, for me all day Our love is


A F# G A

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A. 2nd time


like { wa an - ter gels } pinned down and a - bused — hey hey

f w/ dist.

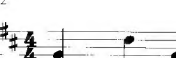
**Rhy. Fill 1**  
Gtr. 1                      G    A




**Rhy. Fill 1A**  
Gtr. 2



**TAB**



**B**



3                      0                      2                      2

0                      2                      2                      2

2                      2                      2                      2

3

A o - ver you. All o - ver me the sun. the fields.  
 the sky I've of - ten tried to hold the sea  
 the sun. the fields. the tide  
 me now lay me down

Chords: F# Bm A Dsus2 G F# Bm G F# Bm

End Rhy. Fig. 3

1. E A5  
 Gtr. 1  
 Gtr. 2  
 (Gtr. 1 cont. in slash) dist. off

F# Bm C  
 Gtrs. 1 & 2  
 (2nd time cont. in notation)  
 lay me down lay me down lay me down

Bm A Dsus2  
 o - ver you. All o - ver me  
 o - ver you. All o - ver me

Chords: F# Bm A Dsus2 F# Bm A Dsus2

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times  
 Pay me now  
 lay me down down Pay me now pay me now  
 Gtrs. 1 & 2 (cont. in notation)  
 lay me down lay me down lay.  
**Interlude**  
 E5 F#5 Fmaj11 E5 F#5 Fmaj11  
 Gtrs. 1 & 2  
 let ring  
 let ring  
 play 3 times  
 (3rd time cont. in slash)  
**Verse**  
 Dsus2 A F# G A  
 Gtrs. 1 & 2 (clean)  
 3. Our love is like wa-ter pinned down and a-bused for be-in' strange.  
 D.S. al Coda (take 2nd ending)  
 Dsus2 A F# G A  
 Gtr. 1 p mf w/ dist. mf f  
 Our love is no oth-er than me a-lone hey, hey, hey.  
 Gtr. 2  
 let ring throughout  
 mf w/ dist.

⊕ Coda

Chord progression: A, G#, C#m

Let ring

Chord progression: A, G#, C#sus2, A, G#, C#m

Let ring

Chord progression: Dsus2, G

Let ring

Chord progression: F#, Bm, A, Dsus2

rit.

from *The Distance to Here*

F#5  
XXX



134

① = E $\flat$     ④ = D $\flat$   
② = B $\flat$     ⑤ = A $\flat$   
③ = G $\flat$     ⑥ = E $\flat$

N.C. C#m Amaj7

1. The way you're bathed in light— re - minds me of that night—

Gtr. 1 (clean)

mp

TAB

C#m Amaj7 E Bsus2

God laid me down in - to your rose— gar - den of trust—

C#m Amaj7 C#m Amaj7

And I was swept a - way with noth - in' left to say.

Rhy. Fig. 1



C#m Amaj7 E Bsus2

Some help - less fool, yeah, I was lost \_\_\_\_\_ in a swoon of peace. —

End Rhy. Fig. 1

Guitar tablature for the first system, showing fret numbers and rhythm markings.

Gtr. 1 w/Rhy. Fig. 1 C#m Amaj7 C#m Amaj7

You're all I need to find. \_\_\_\_\_ So when the time is right. \_\_\_\_\_

Riff A

*mp*

\*A DigiTech Whammy pedal

12 12

\*Set for one octave above.

C#m Amaj7 E Bsus2

Gtr. 2 tacet F#5

\*\*Gtr. 3 (dist.) *mf*

(Cont. in notation)

come to me sweet-ly, come to me. \_\_\_\_\_ Come \_\_\_\_\_ to me.

tr

End Riff A

Gtr. 4 (dist.)

3

tr

w/ wah-wah

12 12 (12 14) 12 14 16 14 11 11

# Chorus

Gtr. 4 tacet  
C#5

C#5/B

F#5



Rhy. Fig. 2

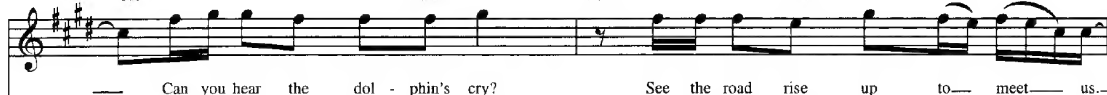


C#5

C#5/B

F#5

N.C.



Gtr. 4

Riff B

End Riff B



Gtr. 3

End Rhy. Fig. 2

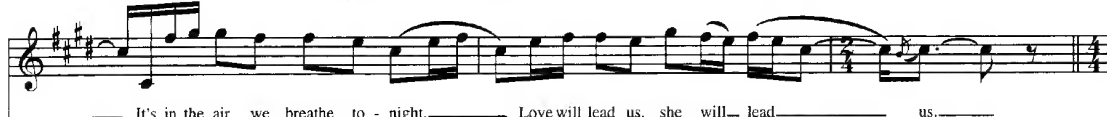


Gtr. 4 tacet

C#5

C#5/B

F#5



Gtr. 3



# Verse

Gtr 1 w/ Rhy Fig 1, 2 times  
Gtr 2 w/ Riff A, 2 times  
Gtr 3 tacet

C#m Amaj7 C#m Amaj7

2. Oh yeah, we meet a - gain. It's like we nev er left.

C#m Amaj7 E Bsus2

Time in be - tween was just a dream. Did we leave this place?—

C#m Amaj7 C#m Amaj7

— This cra - zy fog sur - rounds me. You wrap your legs a - round me.

C#m Amaj7 E Bsus2

All I can do to try and breathe. Let—

F#11 N.C.

me breathe so that I, so we can go to - geth - er!—

rit 4

grad bend full

11 11 (11)

4 2

changing

**§ Chorus**  
Gtr. 3. w/Rhy. Fig. 2, 1½ times  
Gtr. 1 tacet

Gtr. 3. w/Rhy. Fig. 2, 1½ times  
Gtr. 1 facet

Gtr. 1 tacet

Gtr. 4: w/ Riff B, 1st time

N.C

Gtr. 5: w/Fill 1, 2nd time

Gtr. 5: w/Fill 1, 2nd time

E

Bsus4

Gtr 5 (slight dist.)

*mp*

Gtr. 3

[illegible]

## Gtr. 5

Gtr. 5

**Fill 1**

Gtr. 5

play 3 times

1 1/2

full

T  
A  
B

16 17 17 17 17 17 17 17 16 17 17 17 17 17 17 17

17 17 17 (17)

16 17 17 17 17 17 17 17 16 17 17 17 17 17 17

— you are — if you on - ly run — for cov - er — It's just a waste of time...

[illegible][illegible]

**To Coda** ⊕

Gtr. 4 w/Fill 5

Asus2 F#11 F#5

— from the ground,— and all these wars— are o - ver. O -

Gtr. 5

Gtr. 4

Gtr. 2

**Interlude**

Gtr. 1: w/Rhy. Fig. 1, 2 times  
Gtrs. 3 & 5 tacet

C#m Amaj7 C#m Amaj7 C#m Amaj7

ver. O - ver. Sing in', la. da. da.

Gtr. 2

8va loco

P.H.

Whammy pedal off

full

E Bsus2 C#m Amaj7

da. da. da. O ver. Whispered: Come to me.

\*w/ Whammy pedal

full

11 11 11 11 13

\*Set for one octave above.

C#m Amaj7 C#m Amaj7

Come to me. Yeah. la, da, da.

13 13/16 (16) 13 13/16 (16) 10

E Bsus2

Gtr 1: w/Rhy. Fill 1  
Gtr 2: tacet  
F#5  
Gtr 1 ◇

da. da. da. Come to me.

*D.S. al Coda*

8va

Gtr. 3

let ring

12 12 14 12 14 16 14 16 14 0 0

# ⊖ Coda

Gtr. 3: w/Rhy. Fill 1, 4 times  
Gtr. 5 tacet

Fill

ver. o ver. o ver. o

Gtr. 4

\*fdbk

1/2 grad release 1/2

pitch: C#

## Outro-Chorus

Gtr. 3: w/Rhy. Fig. 2, 1½ times  
Gtr. 4 tacet  
C#5

ver. Love will lead us, al right.

grad. release

(4) (4)

C#5 C#5/B

F#5 C#5 C#5/B

Love will lead us, she will lead us. Can you hear the dol - phin's cry? —

F#5 N.C. C#5 C#5/B

See the road rise up to meet us. It's in the air we breathe to - night.

## Begin Fade

Gtr. 3: w/Rhy. Fig. 2, 1/4 times

F#5 C#5 C#5/B

Love will lead us, she will lead us. (Love will lead us, al right. Whoa.. yeah..

F#5 C#5 C#5/B

Do it o ver, al she will right us. Love will lead us, Al right al right

F#5 N.C. C#5 C#5/B

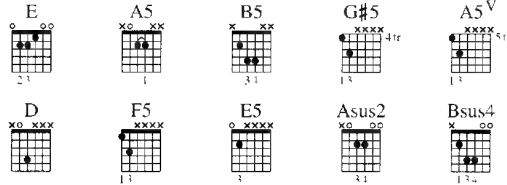
Fade Out



from *Secret Samadhi*

# Freaks

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Intro  
Moderately Slow ♩ = 77 Faster ♩ = 97

drums) **A5 Riff A** **Fmaj7** **E7#9** **End Riff A** **A5** **Fmaj7** **E7#9**

*mf* w/ tremolo effect

let ring throughout

TAB

12 14 14 14 12 12 12 14 14 14 12 12 11 12

*mp*

let ring throughout

TAB

12 14 14 14 12 12 12 14 14 14 12 12 11 12

Chord symbols reflect implied tonality.

**Fmaj7** **E7#9** **A5 Riff A1** **Fmaj7** **E7#9** **End Riff A1**

*mf*

TAB

12 14 14 14 12 12 12 14 14 14 12 12 11 12

Verse

**Fmaj7** **E7#9** **A5** **Fmaj7** **E7#9**

1 If the moth-er goes to sleep with you, will you run and tell Ger - al -  
3 If the moth-er goes to bed with you, will you run and tell the pa -

**A5** **Fmaj7** **E7#9**

If the moth-er bears your chil-dren with - out tears, with - out the  
how she picked you from a line - up in down town Phil - a - del phia, with a sig a

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D7#9

Gtr 2 w. Rhy. F1.1 1, 2nd time

us - u al costs of la - bor.  
rette hang in' out of your mouth and Hen - ry Mill - ler in your back pocket? *Spoken: You little fucker!*

Gtr. 1

w. echo

Gtr. 2

# Verse

Gtrs. 1 & 2 w/ Riffs A & A1 3 times

Gtr. 2 tacet, 3rd time

A5

Fmaj7

E7#9

A5

Fmaj7

E7#9

2. If the moth - er goes to bed with you. will you run and tell the neigh -  
4. If the moth - er goes to bed with you. in the bowels of the ca - the -  
5. Now you know they're gon na come for you and drag your sil - ly name

adors?  
dral.  
in to the mud.

Will you hide be hind that get up that you wear. or will you  
will you ren - der her a - sun - der with what she real-ly needs. or will you  
If the moth - er bears your chil - dren with - out tears. with - out the

Rhy. Fill 1

Gtr. 2

T  
A  
B

Gr. 1 - Rhy. Fill 2 4 bars  
Gr. 2 - Rhy. Fill 3 4 bars

Will you call her a  
Will you call her a  
Will you call her a  
Will you call her a

Will you call her a  
Will you call her a  
Will you call her a  
Will you call her a

Will you call her a  
Will you call her a  
Will you call her a  
Will you call her a

Will you call her a  
Will you call her a  
Will you call her a  
Will you call her a

Will you call her a  
Will you call her a  
Will you call her a  
Will you call her a

Rhy. Fill 2  
Gr. 2

Rhy. Fill 3  
Gr. 2

2. A5 B5 E A5 B5 E

Gtr. 1 & 2

Or will you call them \_ gods? \_ Will you call them freaks? \_

Gtr. 3 (dist.)

*mf*

1/2 1/2

6 (6) 4 6 7 9 6 (6) 4 6

**Bridge**

Gtr. 3 tacet  
G#5  
Rhy. Fig. 1A

A5 B5 A5<sup>V</sup> D

(Gtr. 1 cont. in notation)

You know your sperm is \_ weak. You nev - er \_ looked, \_ so high

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

7 7 9 4 4 4 4 4 4 4 5 5 5 6 0 5

*To Coda* ⊕

Gtr. 1 & 2 w/ Rhy. Figs. 1 & 1A 2 times

G#5 A5 D G#5 A5 D

low \_ \_ \_ \_ \_

cont. in notation.

Interlude

D.S. al Coda  
(take 2nd ending)

To show her you were — show her you were —

**Outro**

E Rhy. Fig. 2A Asus2 Bsus4 End Rhy. Fig. 2A E Asus4 Bsus4

Gtr 2

Gtr 3

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr 1

Gtrs 1 & 2 w/ Rhy. Figs. 2 & 2A, 5 times, simile

E Asus4 Bsus4 E Asus2 Bsus4

Riff B

To show her you were ho - ly. to show her you were ho - ly.

End Riff B

Gtr 3 w/ Riff B, 1 1/2 times, simile

E Asus2 Bsus4 E Asus2 Bsus4

ly. To show her you were no ly.

to show her you were ho - ly. ba - by, ba - by, Ah.

rit.

**Free Time**

w/ misc. gtr noises

Gtr 3 tacet

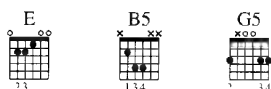
N.C.

ha. Ah. oo. Yeah.

from *Throwing Copper*

# I Alone

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



♭ = Down 1/2 Step

○ = E♭ ○ = D♭

○ = B♭ ○ = A♭

○ = G♭ ○ = F♭

## Intro

Moderate Rock ♩ = 92

G D5 C5 Cmaj7 G Dsus2 C5

I, It's eas-i-er not to be wise and meas-ure these things by your brains

Gtr 1 clean

Rhy. Fig. 1

mf w/ flanger

TAB

Cmaj7 G D5 C5 Cmaj7

I sank in to E-den with you a

let ring

## Verse

Gtr 2 w/ Rhy. Fig. 2, 2nd time only

G D5 C5 Cmaj7

one in the church by and by I'll read to you here save your eyes

eas-i-er not to be great and meas-ure these things by your eyes

End Rhy. Fig. 1 Gtr 2 clean

mf

let ring

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Cmaj7 G D5 C5 Cmaj7

you'll need them, your boat is at sea your  
 We long to be here by his re - solve a -

G D5 C5 Cmaj7 G D5 C5

an chor is up you've been swept a - way and the great - est of teach - ers won't hes -  
 lone in the church... by and by to cra - dle the ba - by in space

Rhy. Fig. 2 End Rhy. Fig. 2

Cmaj7 G5

i - tate to leave you there by your - self chained to fate yeah  
 and leave you there by your - self chained to fate.

\*Gtr. 3 (dist.)  
 f

\*doubled throughout

Chorus


E B5 G5 E B5 G5

I a lone love you I a - lone tempt you

Rhy. Fig. 3




E B5 G5 A A<sub>5</sub>4 A



I a - lone love you fear is not the end of this

End Rhy. Fig. 3

The musical score for 'End Rhy. Fig. 3' consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). It contains a single melodic line with various notes, rests, and slurs. The second system has a bass clef and a key signature of one flat. It contains a single melodic line with various notes, rests, and slurs. The score is written on a single staff with a treble clef and a key signature of one flat.

2. *To Coda* 

Gtr 3, w Rhy Fig 3, simile

Asus4 A A Asus4 A E B5 G5

2. It's yeah (I a - lone love you

E B5 G5 E B5 G5 A Asus4 A

I a lone — tempt — you

I a lone — love you

I a lone — love — you)

yeah —————

Bridge

let ring . . . . . let ring . . . . .

burn \_ all come run nin' back \_ to \_ you \_ all these rhy- thms that \_ you hide

[illegible]

$\oplus$  *Coda*

w/ Lead Voc ad Lib  
 E B5 G5 E B5 G5  
 Gr. 3  
 (I a - lone love you I a - lone tempi vou.  
 1. E B5 G5 2. E B5 G5

from *Secret Samadhi*

# Lakini's Juice

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Standard tuning.  
 ♭ Down 1/2 step  
 ○ = D♭ ○ = D♭  
 ○ = A♭ ○ = A♭  
 ○ = F ○ = D♭

## Intro

Moderate Rock ♩ - 92

Intro

Chords: D5, F#sus2, D5, F#sus2, D5, F#sus2, D5, F#sus2, D5, F#sus2, D5, F#m, D5

Rhy. Fig. 1

End Rhy. Fig. 1

1/2

## Verse

Rhy. Fig. 1 8 times

Chords: F#sus2, D5, F#sus2, D5, F#sus2, D5, F#sus2, D5, F#m, D5, F#sus2, D5, F#sus2, D5, F#m, D5

1, 3. It was an ev - ning I shared with the sun, to find out where  
 2 In - side the out - side, by the riv - er, used to be so calm, used to be so sane.

we be long, From the ear - li - est days  
 I rushed the la - dy's room, took the wa - ter from the toi - let.

## To Coda 2

Chords: F#sus2, D5, F#sus2, D5, F#sus2, D5, F#m, D5, F#sus2, D5, F#sus2, D5

band enters

we were dane - in' in the shad - ows. More wine,  
 once her feet and blessed her name. More peace.

## To Coda 1

Chords: F#sus2, D5, F#sus2, D5, F#m, D5, F#sus2, D5, F#sus2, D5, F#sus2, D5, F#m, D5

cuz I got to have it.  
 is such a dirt - y hab - it.

Mute SMR. cuz I got to eat it.

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**Interlude**

Gtr 1 N.C. (F#sus2) (Gsus2) F#5) (G5)

*mp*

(F#sus2) (Gsus2) (F#5) (G5) *D.S. al Coda 1* *f*

⊕ **Coda 1**  
**Interlude**

Gtr 1 N.C. (F#sus2) (Gsus2) (F#5) (G5)

*mp*

**Riff A**

(F#sus2) (Gsus2) (F#5) (G5) G5

Slow down, we're too a - fraid. Let me

**End Riff A**

*PM*

**Chorus**  
 D5 Bb5 D5 G5 D5 Bb5 D5 G5

rice! Let me ride! Burn my

**Rhy. Fig. 2** **End Rhy. Fig. 2**

*f*

*D.S. al Coda 2*

*s. Rhy. Fig. 2, simile*

D5 Bb5 D5 G5 D5 Bb5 D5 G5

eyes! Let me ride!

**Coda 2**  
**Interlude**

*Chorus RHY*

*N.C. (F#sus2) (Gsus2)*

4

Slow down, we're

**Outro-Chorus**

*Gr. 1: w. Rhy. Fig. 2, 4 times simile*

D5 Bb5 D5 G5

a hand Let me ride! Let me

Bb5 D5 G5 D5 Bb5 D5 G5

Burn my eyes!

D5 Bb5 D5 G5 D5 Bb5

ride! Let me ride. Oh, let me ride.

D5 G5 D5 Bb5 D5 G5

Oh, let me ride. Oh, let me ride. Oh, let me ride.

D5 Bb5 D5 G5 D5 Bb5 D5 G5

Oh, let me ride. Oh, let me ride.

Gtr. 1: w/ Rhy. Fig. 2: same

D Bb D Gm7 D Bb D Gm7

Gtr. 2 (dist.)

*mf*

simple oh, repeats

et ring... let ring... et ring... et ring... et ring... et ring... et ring... et ring...

\* Sing 1st time only

Free Time

D5

Gtr. 1

Gtr. 2

1, 2, 3, 4, 5, 6, 7, 8

w bar

from *Throwing Copper*

**Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey**

Moderately Slow  $\bullet = 92$

Rhy. Fig. 1

Csus2

G

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line in G major, 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The melody is written on a single staff with a treble clef. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody and includes a repeat sign with a first ending bracket and a 'Vance' marking at the end.

**Verse**

Gr. 1' w/ Rhy Fig. 1, 4 times, simile  
F

End Rhy. Fig. 1

a new moth - er cries. 1. Light - ning crash -  
 Her pla -  
 ta falls to the floor.  
 The an - gel o - pens her eyes. The con - fu - sion sets in.  
 be - fore the doc - tor can e ven close the door.

1. 5750

R<sub>r</sub>, Fig. 1 4 times, same

R<sub>2</sub>: 1, 2, 4 times, 2nd time only

Musical score for the song "The Old Mother and the New Mother". The score is written for guitar and includes a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The guitar part features a capo on the second fret, indicated by "Csus2" and "G". The vocal line has two parts: "Light ning crash es, an old moth - er dies." and "Light ning crash es, a new moth - er cries". The guitar accompaniment includes a double bar line with a repeat sign, a dynamic marking of *p* (piano), and the instruction "let ring throughout". The score ends with a final chord and a double bar line.

Rnv Fig. 2

172

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three measures. The first measure is labeled 'Fadd9' and contains a single eighth note on the line (F#4). The second measure is labeled 'Csus2' and contains a single eighth note on the first space (C4). The third measure is labeled 'G' and contains a single eighth note on the second line (G4). A double bar line follows the third measure.

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Csus2

Her in - ten - tions fall to the floor.  
This mo - ment she's been wait - ing for

F

Csus2

The an - gel clos - es her eyes.  
The an - gel o - pens her eyes

G

F

The con - fu - sion that was hers, be - longs now,  
a pale blue col - ored i - ris, pre - sents the cir -

Csus2

G

to the ba - by down the hall,  
cle, and puts the glor - y out to hide, hide }





G Am Em7

1 2 3 4

10 9 10 10 12 10 7 5 7 7 5 7 9 0 5 7 5 7 5 7

Am Em7 F G

5 5 8 10 8 7 9 0 3 1 1 2 4 3 3 5

7 7 5 7 9 9 7 5 5 7 5 7 0 0 7 0 7 8 10 10 10 10 10

-- dataset  
-- & 2 w Rny. Figs. 3 & 3A, 14 times  
= Csus2

## Outro-Chorus

F Csus2 G F Csus2 G  
 Gtrs. 1 & 2  
 mp rit

**Words and Music by Ed Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey**

① = Fb      ④ = Db  
② = Bb      ⑤ = Ab  
③ = Gb      ⑥ = Eb



**Moderately Fast Rock** ♩ = 122

<sup>a</sup>composite arrangement

4. N.C. Verse Em Bm7

give it up? — 1. Heard a lot of talk a - bout the o - cean, — yeah.  
2. Heard a lot of talk a - bout this Je - sus, —

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

*f*

Gtr. Rhy. Fig. 1A End Rhy. Fig. 1A

*f*

Gtr 1 w Rhy. Fig. 1A 2 times  
Gtr 2 w Rhy. Fig. 1 6 times

Em Bm7

Heard a lot of talk a - bout the sea  
a man of love a man of strength

Heard a lot of talk about a lot of things, —  
 But what a man was a - bout two thou sand years a - go means

Bm7

never meant that much to me, —  
 at all to me to day.

Bm7

Key: F#m, 1st

End Rhy. Fill 1

Key: F#m, 2nd time

Bm7 Em

Heard a lot of talk about my spir - it. Heard a lot of talk a - bout my —  
 He could've been tell-ing me a bout my high - er self. but He on - ly lives in - side

Bm7 Em Bm7

But I de - cided that anx - i - e ty and pain were bet - ter friends, —  
 So what He was may have been beau - ti - ful. but the

A

— right now so I let it go — here. Did you let it }  
 and right — Let it }

Gr 3 w/ Rny, Fig 4, 3 times, 2nd & 3rd times

Gtr 3 w/ Rhy, Fig 4, 3 times, 2nd & 3rd times

Em Esus4 Em Bm Bsus4 Bm

Rhy. Fig. 2

<sup>a</sup>Citrus 1 & 2

sample on repeats

\*composite arrangement

Girs. 1 &amp; 2 vs. Rhy. Fig. 2 2 times scale

Em Esus4 Em Bm Bsus4 Bm Em Esus4 Em Bm Bsus4 Bm

go. \_\_\_\_\_ lov er? Did you let it go. \_\_\_\_\_ my friend? Well, let's get it back. \_\_\_\_\_  
Go. \_\_\_\_\_ )

---

1

A

C5

D5

Em

let's get it back to - geth - er, \_\_\_\_\_ yeah \_\_\_\_\_

City 2

Rhy. Fig. 3A

End Rhy. Fig. 3A

(10) 1

Rhy. Fig. 3

End Rhy. Fig. 3

Rhy, Fig. 4

Gr 3 and 4

*mf*

**T  
A  
B**

Bm7 Em

Whoo!

Gtr. 1 & 2: w/ Rhy. Figs. 3 & 3A, sm. e.  
Gtr. 3: w/ Rhy. Fill 2, 1st time

C5 D5 Em Esus4 Em Bm Bsus4 Bm

let's get it back to- geth - er — Did you let it go, \_\_\_\_\_ love? — Let it  
(Go, \_\_\_\_\_)

Em Esus4 Em Bm Bsus4 Bm Em Esus4 Em Bm

lov - er. Let it go, \_\_\_\_\_ my friend. —  
(Go, \_\_\_\_\_)

To Coda ⊕

Gtr. 1 & 2: w/ Rhy. Figs. 3 & 3A  
Gtr. 3: w/ Rhy. Fill 2, 1st time

Bsus4 Bm A C5 D5

Well, let's get it back, — let's get it back to- geth er. —

Rhy. Fill 2  
Gtr. 3

E  
⑧  
Gtrs. 1 & 2 open

Did you give it up, did you give it up, did you

Gtr 1: w/ Rhy. Fill 3  
\*Gtr 2

Gtr 1 w/ Riff A, 2 times, simile  
N.C.(E5)

give it up? Did you give it up, did you give it up, did you

\*Gtr 2 sustains w/dbk. till Chorus

(E5/D) (E5)

give it up? Did you give it up, did you give it up, did you

(E5/D)

Gtr 1 w/ Riff A, 3 times  
N.C.(E5)

give it up? Did you give it up, did you give it up, did you

(E5/D)

Gtr 1 w/ Riff A, 2 times  
N.C.(E5)

plav 3 times

give it up? Did you give it up, did you give it up, did you

(E5/D) (E5) (E5/D)

D.S. al Coda  
(take 2nd ending)

give it up? Did you give it, did you give it up or did you let it

# ⊕ Coda

Gtrs. 1 & 2 w/ Rhy Figs. 3 & 3A  
A

C5

D5

Em  
Gtrs. 1 & 2

let's get it back to-gether, huh, yeah.

Rhy. Fill 3  
Gtr 1

P M

T  
A  
B

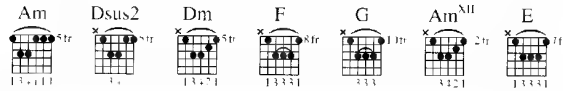
+0 0 0 0 0 0 0 0



from *Mental Jewelry*

# Pain Lies on the Riverside

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



- Capo 2 Step
- ① - F#      ④ - D#
  - ② - Bb      ⑤ - Ab
  - ③ - C#      ⑥ - Fb

## Intro

Moderate Rock ♩ = 122

N.C.

Am  
Rhy. Fig. 1

Gtr. (acoustic) *mf*

Voc. Fig. 1

Ah...

Riff A

Gtr. 2 (acoustic) *mf*

we clean tone

TAB

Verse

Am Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

End Rhy. Fig. 1 Rhy. Fig. 2

End Voc. Fig. 1

1. I have nev -  
2. I have for -

End Riff A

*mf*  
has et can repeat

Gtr 2 tacet  
Dm

End Rhy. Fig. 2

er tak en life, yet  
ev er, al ways tried, to stay

Gtr 1 w/ Rhy. Fig. 2, 2 times

Am

Dm

I clean have of ten paid the price, Oh, oh, I am And  
and con stant ly bap tized

Am

Dm

you, were now you are a vic tim of this age, they are dry, are  
that the riv er's banks, they are dry, are

Gtr 1: w/ Rhy. Fig. 2, 1st 3 meas

Am

And the guilt that hangs a round your neck has got me  
And to wait for a flood

Dm

Dm

Dsus2

Dm

Dsus2

locked up in a cage, You've  
wait for for me, I've

[illegible]

mf *f*

Oh, no. Be - cause.  
Yeah, yeah. Be - cause...  
Yeah, yeah. Be - cause...  
Yeah, yeah. Be - cause...

mp *f*

# Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 3 times  
Gtr. 3 tacet  
Am

Pain \_\_\_\_\_ lies \_\_\_\_\_ on the riv - er - side, yeah.

(Pain. \_\_\_\_\_)

Dsus2 Dm Dsus2 Dm Dsus2

And pain \_\_\_\_\_ will nev - er

(Pain. \_\_\_\_\_)

Dm Dsus2 Dm Dsus2 Am

say good - bye, \_\_\_\_\_ no, \_\_\_\_\_ no \_\_\_\_\_

Pain \_\_\_\_\_

(Pain. \_\_\_\_\_)

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

\_\_\_\_\_ lies \_\_\_\_\_ on \_\_\_\_\_ the riv - er - side. So put your

\_\_\_\_\_ )

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2

Gtrs. 1 & 3, w/ Rhy. Fill, 2nd time  
Gtr. 1 w/ Rhy. Fill, 1, 3rd time

E F G E F G

feet in the wa - ter. Put your head in the wa - ter. Put y -

Gtr. 1

Gtr. 3

0 0 0 0 1 1 3 3 0 0 0 0 1 1 3 3

1 1 1 1 2 2 4 4 1 1 1 1 2 2 4 4

2 2 2 2 3 3 5 5 2 2 2 2 3 3 5 5

3 3 3 3 4 4 6 6 4 4 4 4 5 5 6 6

## Rhy. Fill 1

E F G E F G

Gtrs. 1 & 3

E F G Am

al in the wa - ter, join me for a swim to - night.

**Interlude**  
 Gtrs 1 & 3 w/ Rhy Fig 1, 2 times  
 Ctr 2 w/ Riff A, 2 times  
 Am

F F G

in the wa - ter, join me for a swim to - night. yeah.

Dm Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

For a swim to - night.

*To Coda* ⊕ *D.S. al Coda (take 2nd ending)*

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2

oh, my love, I've got to learn

⊖ *Coda*

**Outro**  
 Gtrs 1 & 3 w/ Rhy, Fig 1, 2 times  
 Gtr 2 w/ Riff A, 2 times  
 w/ Voc Fig 1, 2 times

Dm Dsus2 Dm Dsus2 Am

Got to swim all o - ver, all o - ver, all o - ver, all o ver a - gain.

\*w/ Lead voc, ad lib. on repeat

Dm Dsus2 Dm Dsus2 Dm Dsus2 Am

Got to live all o - ver, all o - ver,

Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 Dm Dsus2 \*Am

Hey,

Chorus 1 reflects previous

from *Secret Samadhi*  
**Rattlesnake**

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step

- ① E♭ ② D♭
- ③ B♭ ④ A♭
- ⑤ G♭ ⑥ E♭

**Intro**

Moderately Slow ♩ = 86

Chord symbols: <sup>♯</sup>Dsus2, Dsus2, Dsus2, Dsus2, Dsus2

Git 1 w effects (dist.) (approx. 0 sec.)

let ring through...

Git 2 (dist.)

TAB

\*Chord symbols reflect combined tonality.

**Verse**

Chord symbols: Dm(add9), Aadd9, G6, Dm(add9)

Git 3 (clean) mp

1. Let's go hang out in a mall... or a morgue... a smor gas-bord...

mp

TAB

Aadd9 G6

Let's go hang\_out in a church. \_ We'll go find Lurch. \_ then we'll haul\_

Aadd9 G6

\_ \_ \_ \_ \_ down\_through the ab bey. Is it mon ey, \_ is it fame? \_ What's in a name, \_ shame?\_

Dm(add9) Aadd9 G6

Is it mon-ey, is it fame... or were they al-ways *Whispered:* this lame?

8va.....  
fdrb

1/4  
(2) (2)

### Chorus

Chorus  
Dm Aadd11 G Dm Cadd9 G

Dm(add9)

It's a cra-zy, cra-zy mixed up town... but it's the rat-tle-snake I tear...

Rhy. Fig. 1

f

Rhy. Fig. 1A

8va.....  
fdrb

1 2  
(2) (2)



Add 1 G Dm Cadd9 G  
 In an oth - er place, in an - oth - er time I'd be driv - in' trucks, my dear,

End Rhy. Fig. 1

Musical notation for End Rhy. Fig. 1, showing a series of chords and a bass line with fingerings.

End Rhy. Fig. 1A

Musical notation for End Rhy. Fig. 1A, showing a series of chords and a bass line with fingerings.

Dsus $\frac{2}{4}$  Dsus2 Dsus $\frac{2}{4}$  Dsus2  
 dear, dear.

Musical notation for the second system of the "dear, dear." section, showing chords and a bass line.

Musical notation for the third system of the "dear, dear." section, showing chords and a bass line.

Verse

Chords: Dm(add9), Aadd9, G6

Gtr 2

2 Let's go hang\_out in a bar. it's not too far. we'll take my car.

mp

Chords: Dm(add9), Aadd9

We'll lay flow - ers at the grave of Jes - co White.

5-

Dm(add9)

the sin ner's saint. \_ The rack is full\_ and so are we, \_

8va .....

fdbk

1/4

(3) (3)

add9 G6 Dm(add9)

of laugh - ing gas \_\_\_\_\_ *Whispered:* and en - nu - i. \_\_\_\_\_ It's a

8va .....

fdbk

1/2

(2) (2) (2)

# Chorus

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A, 1 3/4 times, same

Gtr. 3 tacet

Dm Aadd11 G Dm Cadd9 G Dm

cra - zy, cra - zy, mixed up town, but it's the rat - tle - snake I fear. In an -

Aadd11 G Dm Cadd9 G

oth - er place, in an - oth - er time I'd be driv - in' trucks, my dear.

Dm Cadd9 G Dsus2

I'd be skin - nin' hunt - ed deer, deer.

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

Rhy. Fill 1A End Rhy. Fill 1A

Gtr. 2

fdbk.

pitcn: A

## Bridge

Dsus2 Dsus2 Bbsus2 Csus2 F G Bbsus2 Csus2

deer. Ah. Ah.

mf

mf

mf

(2) (2)

Dm add9 Bb sus2 C sus2 F G

Gtr. 1

Ah. (Ah. Why? Why?)

Gtr. 4 (cont. in 4-5-1)

f

l'ma loco

PH.

pitch D#

Gtr. 2

Guitar Solo

Dm Aadd11 G Dm

G Dm



Gtr 2 w. Rhy. Fill 2  
 Gtr = w/ad lib. fdbx., til. end  
 Dsus2 Dsus2 Dsus2 Dsus2

deer. deer. deer.

Dsus2 w/ad lib. Voc. til. end Dsus2 Dsus2

Dsus2 Dsus2 Dsus2 Dsus2

Rhy. Fill 2  
 Gtr 2  
 play 11 times

TAB

from *Throwing Copper*

① E, ④ = D $\flat$   
② = B $\flat$ , ⑤ = A $\flat$   
③ = G $\flat$ , ⑥ = E $\flat$

Moderately ♩ = 120  
N.C.

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Gtrs 1 & 2 w/ Rhy. Fig. 3, 3 times  
 Gtr 3 w/ Riff A, 3 times  
 Em

Hey. now we won't be scarred like that Hey.

To Coda

now we won't be raped Hey. now we won't be

1. Gtrs 1 & 2 w. Rhy. Fig. 1 Cadd9  
 2. Gtrs 1 & 2 Csus2  
 scared like that scared like that  
 Gtr 3 Fill 1 End Fill 1  
 w. wah wah let ring

Dsus2  
 let ring

Guitar Solo  
 Esus2 Dsus2

Csus2

**Interlude**

Gtr 1 tacet  
G

D

G

Gtr 3 tacet  
D

Gtr 1

**Verse**

r 1 w Rhy Fig 1, single  
r 2 w Rhy Fig 2, single

G

D

Dsus4 D

Dsus4 G

D

Dsus4 D

And to love a god And to fear a flame.

*D.S. al Coda*

F#m

Bm7

Cadd9

Gtrs. & 2

and to burn a crowd that has a name. I've willed.

**Coda**

Gtrs. & 2 w Rhy Fig 3, 5 times  
Gtr 3 w Rhy Fig 3, 5 times

Em

A

Em

A

Hey, hey, now we won't be scarred like that

Em

A

Em

A

(We won't be scarred like that)

F#m

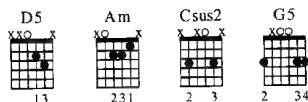
A

Gtr 3 w Rhy Fig 3  
Cadd9

Gtrs 1 & 2

# Simple Creed

Words and Music by Edward Kowalczyk and Adrian Thawes



Tune Down 1/2 Step:

- ① = E♭ ④ = G♭  
② = B♭ ⑤ = A♭  
③ = D♭ ⑥ = E♭

## Intro

Moderate Rock ♩ = 92

Chords: D5, Csus2, D5, G5, End Riff A

Gtr 1 (dist.)

*mf*  
let ring throughout

## Verse

Gtr. 1 tacet  
N.C.

1. Born with your back to the god— that spit you out— on the riv - er bed. An - gry at  
2. Born with you back to the god— that picked you up— by your pup - py scruff. An - gry at

Gtr. 2 (dist.) Riff B

*mf*

End Riff B

Gtr. 2: w/ Riff B (3 times)

who— me? You bet - ter back up fool. I bet you took a gun to school—  
who— me? You bet - ter back up fool. and be grate - ful that the real thing's al - ways hid - ing from ...

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Waldesiedel

mf

Andante

10

[illegible]

Gtr 3 w/ Rhy Fig. 1  
 G<sub>2</sub> D5

Csus2

G5 D5

G5

La. da. da. da. da. da. da. To each his own, but

10 10 10 10

# Chorus

Gtr 4 tacet  
F5 G5

F5

F5 G5

F5 G5

F5

F5 G5

C5

1 wait for you to take my  
1 wait for you to un der

Gtr 5 (dist.)

*mf*

Gtr 3

w/ Leslie

(cont. in slash)

Gtr. 2

w/ Leslie

(cont. in slash)

Gtr. 5 tacet

D5

Am

Csus2

G5

End Rhy. Fig. 2

Rhy. Fig. 2

Gtrs. 2 & 3

hand  
stand

'cause } we need each oth -  
that }

Gtr. 4

Riff C

End Riff C

w/o slice

1st time, Gtrs. 2 & 3, w/ Rhy. Fig. 2  
 1st time, Gtr. 4, w/ Riff C  
 2nd time, Gtrs. 2 & 3, w/ Rhy. Fig. 2 (3 times)  
 2nd time, Gtr. 4, w/ Riff C (3 times)

D5 Am Csus2 G5

er. We got - ta love each oth -

1. D5 Am Csus2 G5

er. Yeah.

2 & 3

6 7 5 5 5 7 5 7 5 4

#### Interlude

Gtr. 1, w/ Riff A  
 Gtrs. 2, 3 & 4 tacet

D5 Csus2 D5 G5 End Voc. Fig. 1

\*Voc. Fig. 1

(Ah!)

\* Applies to Bkgd. Voc. only

D5 Am Csus2 G5

er. (I wait for you to un - der - stand.)

D5 Am Csus2 G5

er. I wait for you to take my hand.)

#### Bridge

C

Some one should take your mi - cro - phone. Some - one should leave their life at home.

Some one will take your bub - ble gum. Some - one will take your life and run

Al - ways — with you al - ways — You're

**Riff D** **End Riff D**

Gtr. 5

w/ backwards effect

14 15 13 13 13 15 15 12 12 13 15 13 12 12 12 15 15 13 13 13 15 15 12 12 13 15 13 12

Gtr. 5: w/ Riff D (3 times)

al - ways — O. K. al - ways —

Try a - gain, lie a - gain. Don't re - main and wan't be loved, I

wan't make love, that want show love, that don't know love, that wan't know love.

### Chorus

Gtr. 5 tacet

F5 G5 F5 F5 G5 F5 G5 F5

I wait — for you — to — take my

Gtrs. 2 & 3 **Rhy. Fig. 3** **End Rhy. Fig. 3**

Gtrs. 2 & 3 w/ Rhy. Fig. 3

F5 G5 F5 F5 G5 F5 G5 F5

I wait — for you — to — take my



Gtrs. 2 & 3. w/ Rhy. Fig. 2 (8 times)  
 Gtr. 4: w/ Riff C (8 times)

D5 Am Csus2 G5 D5 Am

Yeah, 'cause we need each oth - er.

Csus2 G5 D5 Am

You know we got - ta love each oth - er.

Csus2 G5 D5 Am

'Cause we need each oth - er.

Csus2 G5 D5 Am w/ misc. Background Vocals (next 8 meas.)

yeah. We got ta love, got - ta love each oth - er.

Csus2 G5 D5 Am

We need each oth er.

Csus2 G5 D5 Am

Yeah, we got - ta love each oth - er.

Csus2 G5 D5 Am

You know we need each oth - er.

Bkgd. Voc.: w/ Voc. Fig. 1  
 Gtr. 1. w/ Riff A

Csus2 G5 D5 Csus2 D5 G5

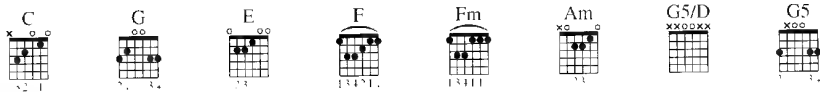
yeah We got - ta love, got - ta love each oth - er.

Outro

from *Secret Samadhi*

# Turn My Head

Words and Music by Edward Kowalczyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey



Tune Down 1/2 Step

- ① = Eb    ④ = Db  
 ② = Bb    ⑤ = Ab  
 ③ = Gb    ⑥ = Fb

## Intro

Moderately ♩ = 90

Gtr 1 (clean) *mp*

let ring to outro

Chord symbols reflect implied tonality

TAB: 3 2 3 0 | 3 2 3 0 | 0 2 2 0 | 1 3 1 0

bass enters

TAB: 1 1 3 0 3 1 | 1 0 1 3 0 | 0 0 0 0 | 1 3 1 0

## Verse

drums enter

C Rhy. Fig. 1

End Rhs. Fig. 1

Gtr 2 (clean) *mp*

1. An y - one, caught in your mys - try -  
 2. Funk y tem - ple, your dress is torn to shreds

Gtr (slide on repeat)

TAB: 1 0 0 0 | 1 0 1 3 0 | 0 0 0 0 | 1 1 1 0

Gtr 2 w Rhy Fig. 1, 134 times

C G E F

Your eyes Keep it an gry. I keep it whis py  
 are cra zy. I bowed to save my neck

TAB: 3 2 0 0 | 3 2 0 0 | 0 1 3 0 | 0 0 0 0

G E

I've fal - len down. drunk on your  
I can't for get you. but I can't re - mem -

# Chorus

Gtr 4 w/ Fill 1, 3rd time

C Rhy. Fig. 2

\*Gtr 1 & 2

smile on repeats

Fm Am

but dist

es.

Turn my head.

Rhy. Fig. 2A

Gtr 3 (slight dist)

(cont. in slash)

smile on repeats

w/ bar

mf

\* composite arrangement

G5/D G5

F

(cont. in notation)

Turn my head.

It's aimed at you.

Fill 1

Gtr 4

TAB

10

To Coda  $\oplus$  1.

F C Gtr. 3 tacet

(cont. in notation, 1st time)

Gtr. 3

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 *divisi.*

\* Gtr. 2 to left of slash in TAB.

12.

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, 1st 5 meas., simile

C Am G5/D

Turn my head, turn my head.

G5

F Gtr. 3: w/ Rhy. Fill 1

Gtr. 3 tacet

E

(Gtr. 2 cont. in notation)

It's aimed at you, ba - by, ba - by, Oh.

Rhy. Fill 1

Gtr. 3

TAB

9 10 10 10

# Bridge

we came to love you all day. These bas-tards are leav - in': Some-bod-y's got to

2 3 3 2 2 3 3 0 1 0

What ev - er we called you, it's just a name. just a name.

2 0 3 3 5 5 5 5 5 5 5 5 5 5 5 5

## Guitar Solo

x 2 Rhy. Fig. 2, simile

Am

1/2 hold bend

10 8 8 10 8 8 10 8 9 10 9 9 10 9 9 5 5 5 5 7 5 7

*D.S. al Coda*

G5/D G5 F

⊕ *Coda*

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A. 1st 4 meas., simile  
C

Am G5/D

Turn my head. (Turn my head.) turn my head.

G5 F

Gtrs. 1 & 2

It's aimed at you. it's aimed at you.

Gtr. 3

Fm C

Oh.

rit.

rit.

All Over You  
The Dolphin's Cry  
Freaks  
I Alone  
Lakini's Juice  
Lightning Crashes  
Operation Spirit (The Tyranny of Tradition)  
Pain Lies on the Riverside  
Rattlesnake  
Selling the Drama  
Simple Creed  
Turn My Head

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